

Again, M. Gustave Charpentier's famous *roman musical*,

"Louise," produced in 1900, was distinctly Zolaesque in its inspiration; one of its chief features, the frequent evocation of Paris, proceeding directly from "Une Page d'Amour."

Further Zola's influence was at times destructive. Soon

after "La Terre" had been published in Paris the Comedie

Française revived George Sand's peasant-play "François le

Champi," which since its first production in 1849 had been frequently played with success at the Odéon Theatre. But

the revival at the Comedie proved a complete failure, the

play which had lived for nearly forty years being slain in

a few nights. Originally regarded as ultra-realistic, it ap-

peared quite insipid to the generation which had just perused

"La Terre." To sum up, even as the influence of Balzac

(though he wrote little for the stage) was apparent in

dramatic productions from 1850 to 1870, something similar

though, perhaps, less pronounced may be observed with re-

spect to the more recent influence of Zola. He, by the way,

was once asked his opinion of the influence of Ibsen on the

French stage, and of Tolstoi and other Russians on the

French novel, and he replied that he did not attach much

importance to the question, for he held that the ideas which

were supposed to rain on Paris from the North were in real-

ity French ones, which had been disseminated by French

writers, and had come back to their place of origin, occasionally crystallised or intensified by the more sombre imagination of Scandinavian and Eussian minds.